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BATTERSEA ENAMELS

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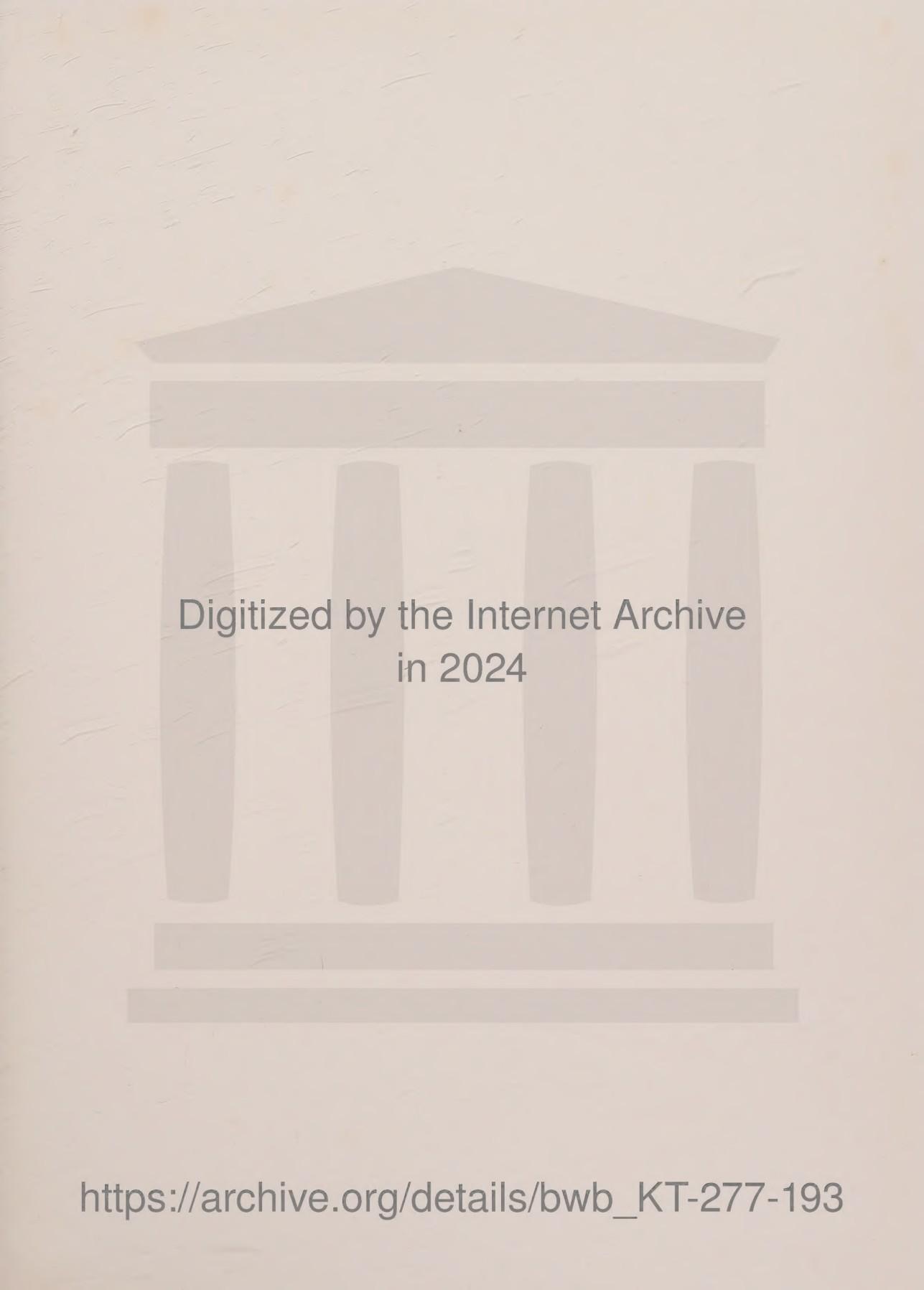
English Porcelain Figures of the XVIIIth
Century. By WILLIAM KING
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PLATE I



THREE EXAMPLES OF EARLY COLOUR WORK.

The portrait is considered to be that of Sir Stephen-Theodore Janssen who founded the factory circa 1750.

The Hon. Mrs. Walter Levy

BATTERSEA ENAMELS
SELECTED AND DESCRIBED
WITH AN INTRODUCTION
BY EGAN MEW

*Author of "Old Chinese
Porcelain," etc.*

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TO
MRS. RADFORD

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BATTERSEA ENAMELS

1750-1756

THE *arts du feu*, if not as old as ancient Egypt, are of a respectable antiquity, and the makers of English decorative enamels on copper during the eighteenth century cannot claim any originality in their methods of producing the actual material. The composition was simplicity itself and had long been, and was long to be, used in all parts of the world where ornamental enamels were produced. At Battersea the articles were fashioned in copper, to which was applied a vitreous coating, usually white and rendered opaque by an admixture of oxide of tin, the result, in outward appearance, being analogous to porcelain but very different to the touch. The firing must have been a delicate operation at York House, as in any enamel factory, but no particulars of the technical work are left to us. If the composition and actual production were not original there was at least one important invention, or development, in connection with the work done at York House. It was for the benefit of this undertaking that Simon François Ravenet (1706-74), the accomplished engraver of plates Nos. IV and V of Hogarth's "*Marriage à la Mode*" series, and so many other interesting pictures, introduced the new craft of transferring an engraving, taken off on paper, upon the prepared enamel surface. Many artists and craftsmen had been considering the possibility of this method, and many claim to have been, each and all, first in the field. But any unbiased student of the subject, after considering all obtainable evidence, cannot fail to conclude that, in the matter of transfer printing, the honour and the glory (not the profit, for that was harvested later in the Potteries and eventually all over the world) belong to Ravenet and to Battersea. Indeed it may well have been the actual reason for the founding of the factory by Alderman Stephen-Theodore Janssen. England had produced comparatively little work in enamels, although some specimens of both Elizabethan and Caroline times are well known, until about the mid-eighteenth century, but much foreign

enamel work was highly popular in England, work which, broadly speaking, followed the fashion of Limoges, developing into the portrait work of Petitôt, and Zincke, and that of the decorators of delicate French *étuis*, *bonbonnières*, and snuff-boxes of the eighteenth century. It seems probable that Janssen, who was the friend of several artists, among them Hogarth, who is supposed to have painted his portrait—although there is reason to doubt if the so-called portrait now in the Guildhall Gallery really represents Stephen-Theodore Janssen—and was also the discriminating patron of several engravers, and an important City merchant, may have heard of the possibility of transferring engravings on to an enamel surface from Ravenet and attempted their production in the spirit of experiment.

It has long been stated, and not confuted, that work was begun at York House in 1750. As Sir Theodore Janssen, the father of the founder of the enamel works and the owner of the property, died in 1748, the date is well chosen, for the house may have passed to his third son about that time. But in considering the subject of date the student of Battersea enamels will be confronted by some obviously early examples which suggest a period prior to 1750, and hint that Janssen followed rather than led in the manufacture of snuff-boxes and cabinet pieces in English enamel. In 1750 his productions were of a highly sophisticated class of work, and, while very distinct from Continental wares of the period, showed themselves to be, pretty clearly, the result of experience and technical knowledge. In any case, his factory of portrait plaques and admirably decorated toys lasted a very little while and seems to have been utterly forgotten for close upon a century; the founder himself leaves no record of his interesting adventure and no account of Sir Stephen-Theodore Janssen gives any valuable details in regard to it. This is certainly an unfortunate and curious circumstance, for he himself was, in Browning's phrase, a person of importance in his day: Alderman of the City of London for many years; Lord Mayor in 1754; City Chamberlain for a long spell; a prominent member of the Stationers' Company; Grand President of the Anti-Gallican Society; Vice-President of the British

Free Fishery Society ; the son of Sir Theodore, who too, in his day, was a famous man, for he was honoured by William III, Anne and George I, and the friend of Sir Robert Walpole and a director of various South Sea schemes—once a great distinction, and later an office which led to the disgorging of profits. Sir Stephen-Theodore was the fourth, and last, Baronet of his family ; the friend of princes and the companion of artists ; he had experienced both wealth and bankruptcy, and died in his house in fashionable Soho Square, well-off and very widely known and valued ; still both he and the work at Battersea by which we remember him, appear to have been of little interest to the biographers of his period. But thanks to a chance word or two of Horace Walpole, more than to any other, the name remained, and the title “Battersea Enamel,” as applied to an immense quantity of eighteenth-century productions, is almost a household word to-day. But the documentary evidence in regard to the York House works is, after long and arduous research, definitely shown to be of the most meagre quantity.

Such evidence as there is, is far to seek. It has to be disentangled from a cloud of false witness which has formed about the name of Battersea during the last fifty years. If the subject be approached without prejudice, it will be seen that such evidence as is above suspicion points to the fact that York House possessed only five or six years of life and that no great quantity of examples of the wares produced there can be expected to survive to-day. The difficulties in regard to the study of Battersea enamels are complicated by the fact that local rate books have been destroyed by fire, and local histories, although wonderfully informed in regard to every other subject, are crowded with obvious mistakes and statements somewhat unjustifiable in character when the enamel manufacture is touched upon. One of the most interesting smaller local accounts was compiled by the late Mr. Sherwood Ramsey, *Historic Battersea*, published in 1913. The author, who was evidently anxious to give the subject of the enamels fair play and was greatly attracted by the then growing fame of the York House productions, appears to have been the victim of the current traditions,

and, although an agreeable writer, is not an altogether reliable authority. So persistently does fable and fancy pursue the narrative of Battersea enamels that even York House itself has been endowed by various authors with all sorts of highly interesting historic associations over and above the many it is entitled to possess. Mr. Ramsey tells us, for example, that Shakespeare has placed the first meeting between Henry VIII and Anne Boleyn at York House, Battersea, on the information of Queen Elizabeth. The Right Hon. John Burns, a profound student of history in general and all that concerns Battersea in particular, repeats the agreeable news about Anne and Henry in a "Foreword" he has written to *The Story of Battersea*, by E. A. Woolmer (1925). Most people in reading Act I, Scene 4 of *Henry VIII* will take "A Hall in York Place" to mean a hall in Wolsey's Palace at Whitehall, "parcel of the possessions of the Archbishopric of York," and they would be right as George Cavendish, contemporary and biographer of the Cardinal, makes quite clear. But, like Mesopotamia, there appears to be so much support and comfort in the blessed word Battersea that it has to be used, rightly or wrongly, at all seasons. This queer inclination to misstatement in regard to the history of York House works, once the London house of the Archbishops of York, truly, but not in the days of Henry VIII, is characteristic of all writers on the subject of these enamels and is mainly owing to the paucity of contemporary information. One has searched in vain over the fairly wide field of writers of mid-eighteenth-century reminiscences and diaries for gossip about what must, in its day, have been the well-liked work of York House. Even in the autobiography and vast correspondence of the admired Mrs. Delany, who was so fully conversant with the minor arts immediately before, during and after the Battersea period, no light on the subject of English enamels has been found. There was a special reason for hope in regard to this lady's letters, for Mrs. Delany was, for a while, engrossed by a sort of rage against the family of Janssen, who were the cause of a wound to her rather hypersensitive vanity. When she was a widow, for the first time, one of the very few of the very many suitors for her hand whom she was

inclined to marry was the 6th Earl of Baltimore. He and she disagreed on a delicate point and the wicked Earl married a daughter of Sir Theodore Janssen, a sister of Sir Stephen-Theodore, and was watched by Mrs. Delany for a good many years after. The diarist even went so far as to write of her supplanter as looking like "a frightened owl." One cannot help thinking that she must have known of, and appreciated, the Battersea enamels although so scornful of the name of Janssen. But almost all of the great letter writers of the mid-eighteenth century—how very dreary and over-praised most of them are—neglect the subject too, or, at least, they give us little definite news of York House.

There is an exception, however, in Dr. Richard Pococke, Bishop of Meath, whom Mrs. Delany, by the way, found to be dull in conversation. Writing in his *Travels through England during 1750 and Later* (Camden Publications, Vol. II, p. 69), and dating from Knole, Aug. 28th, 1754, he says: "From London I went to see the china and enamel manufactory at York House, Battersea." The editors of Pococke for the Camden Press Society say that the Bishop's "remarks on places and things based upon his own observations are unimpeachable." This is a bold saying; and yet there is no evidence that china-ware of any kind was made at Battersea at any period. However, the line quoted is just what Dr. Pococke wrote in 1754, and there is no word more. Yet Mr. Sherwood Ramsey, in the work already referred to, adds that the author of *Travels through England* visited the Battersea enamel works "and the beautiful workmanship received his high commendation." It would have been of especial interest had this encomium been made by Dr. Pococke, instead of by a much later observer of enamels, for it would have been the one piece of warm contemporary praise of Battersea work surviving in documentary form. Horace Walpole, although the owner of examples, does not give any particular commendation, but, perhaps, his appreciation may be implied in his possession of three or four pieces. Anyway, we may take it that in the mid-eighteenth century the fame of York House enamels flickered for only a few years and was hardly thought of again,

save by a very few mid-nineteenth-century collectors, until recent times. Beckford of Fonthill, perhaps, and such enthusiasts as Lady Charlotte Schreiber, and Sir Wollaston Franks, certainly, and Mr. Storr-Kennedy and Mrs. Haliburton, gave it consideration, and their harvests are now safely guarded in the museums. But the demand by several famous collectors, in this century, for "Battersea Enamels" has encouraged the inclusion within this title of all work bearing a close resemblance to it made in England during the eighteenth century, and the early days of the nineteenth century, too.

{ {But to revert to such evidence as we possess, it is highly satisfactory to note that, in 1755, Horace Walpole, in a frequently exhibited letter to a friend, speaks clearly of transfer on enamel being made at Battersea at that time, and, in 1755 also, Jean André Rouquet, author of *L'Etat des Arts en Angleterre*, writes of transfer printing being done on enamels in London. It seems probable that Rouquet refers to Battersea ; but he names neither York House nor Alderman Janssen. We may note, too, for whatever value it possesses, that long after the event J. T. Smith, in his amusing work on *Nollekens and His Times*, gives some very doubtful particulars in regard to the then almost forgotten factory at Battersea. In addition, "Anthony Pasquin"—of whom Austin Dobson says, rather severely, in writing of Sir William Chambers, the architect, that "A. P." was "a failed engraver and gutter satirist named John Williams"—tells us, of the Irish draftsman, James Gwinn, that he was connected with the factory at Battersea under the direction of Sir Stephen-Theodore Janssen. All this does not amount to much ; but there is at least the useful evidence, often quoted, of the advertisement of the sale of Battersea enamels in March, 1756, at the time of Janssen's bankruptcy, the only other reliable piece of evidence which can be brought forward at the present time, although one hopes that future research and a wide consideration of the subject may disclose richer results. This advertisement mentions :

Beautiful enamels, coloured and uncoloured, of the new manufactory carried on at York House, Battersea, and never yet exhibited to public view, consisting of snuff-boxes of all sizes, of a great variety of patterns ;

of square and oval pictures of the Royal Family, history, and other pleasing subjects, very proper subjects for the cabinets of the curious ; bottle tickets, with chains, for all sorts of liquors, and of different subjects ; watch cases, tooth-picks cases, coat and sleeve buttons, crosses, and other curiosities, mostly mounted in metal, double gilt.

The list is evidently intended to give a complete idea of the most important objects in the sale catalogue. It will be noted that no tea-caddies, candlesticks, étuis, hot-water urns, salts, inkstands, mustard-pots, plates, cups, jugs, scent-bottle cases, and other objects usually sold as "Battersea" are mentioned. The actual catalogue, although searched for in every likely and many unlikely directions, has not yet been discovered. So the only contemporary documentary evidence in regard to the actual works at York House, Battersea, is to be found in the writings and catalogues of Walpole, the note by Dr. Pococke, and the advertisements of the auction sale.

This absence of all particulars of York House would, indeed, be highly remarkable if the quantity of delicate and attractive enamel work remaining to us after 170 years—mostly years of neglect—had issued from York House. As there is no evidence of the continuation of the productions after 1756, and as dozens of objects, such as are frequently shown as Battersea enamel, are not even hinted at in the list of goods to be sold by auction, there is reason to suppose that the main bulk of the objects described as Battersea enamel to-day, and for many years past, derives from other factories than the extremely interesting one at York House. There can be no doubt but that York House itself, as the factory of fine enamels decorated with plain and coloured transfers, though interesting at the time, made little impression on its period. Daniel Lyson's *Environs of London*, prepared not very many years after the auction sale of the Battersea enamels, has absolutely no mention of this production in the otherwise fairly full notes on York House.

At the present time the state of knowledge in regard to the interesting English enamels of the eighteenth century is similar to that which stood for information about native porcelains some fifty or sixty years ago. Until recently all such examples of enamel, if of good

quality, have been spoken of vaguely as from Battersea, and all pieces of crude workmanship and generally decadent appearance have been given to Bilston or to foreign factories desirous of copying this English ware. A few so-called facts about York House, Battersea, have been repeated a hundred times by writers who have not troubled to consider the question in a critical spirit, and thus the whole subject became hidden behind a volume of doubtful tradition.

During the last forty years light has been shed on much ceramic work in this country, but Battersea alone has, while being collected with avidity, been neglected historically.

In an earlier volume of this series, Mr. William King, writing of English porcelains, says that the material for a detailed study of our factories is "sadly lacunary"; if this be fairly true in regard to chinaware, it may be stated that the deficiency of information in regard to Battersea enamels is even more deplorable.

Therefore this short monograph, on a subject which has so far proved discouraging to the writers of volumes in connection with the general craft of collecting, purposes to put before the reader photographic reproductions of only such examples of Battersea enamel as can be verified by documentary evidence or by means of intrinsic facts and indications, and of such other pieces as help in the elucidation of the subject. Thus the enormous quantity of brilliantly coloured work hitherto called Battersea enamel is not shown here. That group of often very beautiful things has been, in the past, attributed to York House, Battersea, on doubtful premises and on very misty traditions which have entertained and engrossed and convinced the amateur for a good many years. It is, of course, the amateur's privilege to accept probabilities as ascertained facts; but it does not help the research demanded by the student at the present time. To say that such and such a piece of enamel—for example, a portrait on an *étui* of Miss Day, the once famous actress, from a painting by Sir Joshua Reynolds dated about 1756, when the Battersea Works were sold up—has been "universally accepted by the best judges as emanating from the factory at Battersea," proves, alas, nothing more than that an innocent and

quiet mind is seeking in the ready-made opinions of others a hermitage safely irrelated to the cares and quicksands of original enquiry. Among the pieces, therefore, which are here set forth as undoubtedly from York House are not included those directly painted examples such as the boxes in the forms of fruit and birds and others in which it is evident no transfer has been used in the decoration. Such pieces as these Mr. Barnard Rackham is inclined, tentatively, to assume to be of Battersea work. It is, of course, possible that they came from Battersea, but the evidence so far is not convincing. They are admirable pieces in many ways, full of character and instinct with eighteenth-century feeling, but often faulty in colouring and in drawing. It is not very easy to believe that after having issued Ravenet's exquisite transfers from engraved copper plates the same management at the works would produce such pieces as those numbered Plate VI, VIII, IX and XII, and others, in the third volume of the catalogue of the Schreiber Collection. But even if it be not proven against the Battersea people that such work did come from York House it must be owned that some evidence can be brought forward to support the contention that direct painting without transfer was in vogue there to a small extent. The portrait on Plate I, thought to be that of Sir Stephen-Theodore Janssen, is a good example of such productions.

In his introduction to the third volume of the catalogue of the Schreiber Collection, Mr. Rackham, with a view to providing Battersea with examples of directly painted pieces, such as one would be inclined to place, at sight, among the productions of the Staffordshire enamel makers, re-creates an unnamed painter in enamels whose methods of decoration are marked in character and whose style of work is not inspired by much taste or quality. This artist's decoration is found by Mr. Rackham in some porcelain examples of landscapes with figures made at the Chelsea factory. It is held that he decorated both for Chelsea and for the neighbouring factory across the river at Battersea, and that when Janssen's bankruptcy brought the enamel undertaking to a close he removed alone or with others, with Hancock perhaps, to enamel works in the Midlands.

As the example of Chelsea work (No. 177, Sch. Coll. Cat., Vol. I, p. 36) which is used to support Mr. Rackham's contention is said to have been produced about 1760, this piece of evidence suggests that the unnamed artist went to the Midlands from Chelsea rather than from York House, which, as far as we know, closed some four years earlier. It is quite possible that the work shown on enamels to be in the marked style of this unknown personage was produced at York House, but in view of the elegance and graceful drawing of most of the recognised Battersea productions it would seem, at least, unlikely. But there is more serious matter for consideration in the fact that Mr. Rackham claims for this Chelsea decorator two particular plaques, Fig. 43, which are painted over transfer prints. The first of these plaques has one great advantage over most of the examples of enamel now known to us—it can actually be dated within a few years.

This plaque shows a water-side scene with a remarkable group of doubtfully drawn figures. They are supposed to represent Frederick, Prince of Wales, English workmen packing fish in barrels, and two disconsolate Dutchmen who look on and realise that they are losing their trade. The picture on the plaque is intended to glorify and commemorate "The Free British Fishery Society," of which Frederick was the first Governor, and his son, afterwards George III, was second, was founded by Charter on the 25 October, 1750, with the excellent intention of helping forward a British industry. The Vice-President of the Society was Alderman Stephen-Theodore Janssen, and it seems pretty certain that the plaque was produced in 1752-3, and, in short, that it is an example, although not a typical one, of the work at York House. It suggests that work very different from, and very inferior to, the general run of Battersea production may have been put forth from York House. But as this picture in honour of the "Free British Fishery Society" was an unusual class of work, it may have been entrusted to an unusual hand, and thus forms, in many ways, an exception to the current work at the factory. The second plaque, a design from Watteau's *Fêtes Venitiennes*, is treated by the colourist in the same style. There are two points favourable to their being of Battersea origin to be

noted in regard to these plaques. Both have the class of copper-gilt frame which was used on the undoubted Battersea portrait, on some only of the plaques, from Ravenet's engraving of George III as a boy. The second point is that the series of Battersea transfer plaques representing "The Passion" has also been produced in exactly the same coloured form as "The Fishery" and the design from *Fêtes Venitiennes*. It seems probable that the first of these plaques is extremely unlikely to be found by collectors to-day, as that in the Schreiber collection is the only known example at the present time. The Society was moribund in 1760, and never very flourishing after its first three years of life. But as it is not my intention to do more than to point to what we have reason to believe are specimens which came from York House before 1756, I leave the question of many directly painted coloured enamels for further consideration. Personally, it would be extremely interesting and satisfactory to me if fresh discoveries put us in possession of the knowledge of the continuation of the Battersea works into the 'sixties and 'seventies of the eighteenth century, when large and elegant pieces of enamel were certainly produced in England. But such evidence is not forthcoming. For many years all writers on the artistic productions of Janssen's factory at York House have been easily content to follow Chaffers' statement in that connection, as set forth in the various editions of his *Marks and Monograms*, supplemented by the researches of Lady Charlotte Schreiber, as given in her *Journals* and her *catalogue raisonné* of the collection now at the Victoria and Albert Museum. Until Mr. Rackham published last year (1925) his third volume of the new edition of this catalogue, writers who were not satisfied to repeat what so many had already retold, treated the matter rather cavalierly or evasively. To take but two examples from many. In an excellent work on London in the eighteenth century Mr. Beresford Chancellor has several illustrated examples of enamels—none of which, one suspects, are really of Battersea—but writes only just four words on what he calls "*Battersea's incomparable enamels.*" Such a phrase is misleading; many of the productions of York House show a strong external similarity to, and a marked chemical analogy with, the enamels

printed at Liverpool and those put forth at Birmingham, Bilston and, possibly, other Staffordshire works, and a disturbing likeness to the sometimes excellent, if rather debased, copies made in Paris and elsewhere in the mid-nineteenth century.

Again, in *Some Minor Arts*, Mr. Starkie Gardner, who writes on enamels with full knowledge of the earlier English work, dismisses our subject in a few dispiriting lines: “*The history of the introduction of painted enamelling on a large scale at York House, Battersea, by Janssen, in 1750, is well known. A rival establishment was set up by George Brett at Bilston, in Staffordshire, but both were ill-judged attempts to compete with pottery.*” This, too, to say the least, is incorrect; the history of the York House factory will not be even partly known unless the trade books of the works can be produced and the catalogues of sales with prices and a thousand other necessary details and pieces of evidence are discovered. By the way, no one of the name of Brett manufactured enamels at Bilston, nor can the enamels of Battersea be justly said to attempt any competition with any form of pottery. Bilston had flourishing enamel works for many years, possibly seventy; the attempts made there were by no means “ill-judged” or unsuccessful.

After the year of the bankruptcy of Janssen and the advertised sale of the products of York House we are in the unpleasing region of hypothesis. But it is certain that such statements as have been made in regard to the carrying on of the Battersea works after 1756 do not bear examination, and appear to be confusedly reminiscent of those made, without foundation, in the Guelph Exhibition catalogue of Storr-Kennedy, or in the unreliable gossip of J. T. Smith, of “Rainy Day” fame. It has been told by Dr. George Williamson, for example, that “a certain French enamel painter named Roquet (*sic*) is said to have carried on a manufacture of some of the things till rather a later date.” The perfectly well-known Jean André Rouquet, before mentioned, left England in 1755 when his work on English Arts was published in Paris, and died in 1759 without having returned to London.

A vague statement has also been repeated many times that Janssen

employed as manager John Brooks, the Irish mezzotint engraver who was the master of McArdell, Houston, Purcell, and others, whose works were reproduced on English enamels, and that he, Brooks, continued the manufacture after 1756. This rumour has been embellished by various fabulists dealing with the subject of Battersea into quite a convincing story concerning the illicit relations of Alderman Janssen and Mrs. Brooks. No evidence is produced, however. But there is a slight link to be found in the fact that a popular portrait of Mrs. Brooks was reproduced on enamels of about 1760-70. This can hardly be taken by the most biased lover of legend as serious evidence that John Brooks continued the work of the factory, though he was certainly of the period.

In the sea of suggestion and supposition now surrounding the work accomplished at York House, the only sure course lies along the lines of historical research ; nothing connected with the subject can be more helpful as a starting-point than the consideration of such examples as the transfer portrait plaques and the coloured transfer pieces after the work of well-known contemporary artists. It is to this style of work that one must look for the authentic note of the York House productions, and, fortunately, there are at least some hundred different types of design to which one may turn for evidence in this connection.

We first touch safe ground among the quicksands of tradition when we consider the work of S. F. Ravenet. We still have many of his engravings with which we can compare the transfer work on such vouched-for examples of Battersea production as the George II plaque, and that of Frederick, Prince of Wales. Useful as these two transfer portraits are, for they belonged to Horace Walpole and were mentioned by him as Battersea pieces, the almost square plaque of George III, as a boy, has more direct influence in proving that Ravenet's engravings were used on Battersea enamels.

Until very recently this plaque, shown in Fig 4, on the rare occasions on which it came before collectors—no London museum possesses it, and among private collections I know of no more than

six examples—was taken to be a portrait of Prince Charles Edward, who, it is well known, appears disguised in Betty Burke's dress on an enamel transfer, and also on a snuff-box, this last from the engraving by Aubert after the portrait, in armour, by de la Tour. The eldest grandson of James II was a prince frequently painted, and was often represented other than he has seemed to unprejudiced posterity ; but never among the concourse of his portraits did he look like this particular early Battersea plaque. However, the dealers and collectors had, for the moment, decided the matter, and this ingenuous young gentleman was shown forth as the always greatly sought-after young Stuart.

Although fairly well known to-day, the picture which proved this plaque to be a portrait of the then George of Wales, who reigned over us for sixty years, was only found after considerable search. Once traced to the original picture the history of this portrait plaque is told in the simplest and directest fashion by the following illustrations. The first of these, Fig. 4, gives the Battersea enamel plaque decorated with the transfer portrait painted in vitreous, pigmented fluids and based upon the engraving shown in Fig. 5. This is a reproduction of Ravenet's engraving which he extracted, as it were, from one of the following pictures, Fig. 6 or Fig. 7. In the catalogue of the National Portrait Gallery (1914), on page 38, some particulars are given of the portraits of Prince George Frederick of Wales (later George III) and his brother Edward, Duke of York. This picture was painted in 1749 by Richard Wilson, R.A., who was then as well-known for his talent in portrait-painting as he was, later, for landscape.

It will be noted that the diversities between the transfer engravings and the original picture here given are very slight, but they are typical of those small changes in detail usually made by the engraver of copper plates for use at the Battersea works. Such alterations will often be noted as in cases where the portrait on Battersea has been taken from a painting made a few years earlier and later decorations, such as the Garter, are added. As a matter of fact, owing to the accidents of firing at Battersea, the portrait is not always perfectly conveyed on the

enamel, although in the cases of George II, and his two sons, the transfers on the plaques show them exactly as they appear in the original engravings.

It may be said that the plaque of the young George established the fact that Ravenet engraved the earliest transfers for York House, and it therefore only remains to trace his method of work and style among the various pieces which claim to be of his period. Such examples, which we think demonstrably his, will be found on Figs. 3, 4, 5, 10, 13, 14, 18, 19, 20, 21, 22, 23, 24, 25, 26, 31, 34, 35, 36 (2), 40, 41, 42, 52 (2), which make up the main body of the examples which are claimed as indubitably from York House, 1750-6.

That Ravenet had pupils at the works has often been boldly stated and, at least, seems extremely probable.

Bryan's *Dictionary of Painters and Engravers*; has no doubt but that John Hall and W. W. Ryland were among such pupils, and A. Randall Ballantine's interesting, but often undocumented, *Memoir of Robert Hancock* (1885), states pretty clearly, but without quoting reliable authorities, that Hancock worked under Ravenet for Battersea. It is certainly likely that these men were connected in their youth with York House, but the evidence is slight and their actual work by no means so clearly distinguishable, or so distinguished, as that of Ravenet. But in that accomplished engraver's period at Battersea there were certainly other engravers employed, and specimens will be found which cannot be attributed to Ravenet, while still conforming to all the tests proving them to be of the Battersea period. It is certain, at least, that Sir Stephen-Theodore Janssen was interested in John Hall, in his early days, and had not forgotten him in 1776. At that time, Janssen, then well-to-do, had long since paid all his creditors twenty shilling in the £, and left Hall in his will what, in the eighteenth century, was considered a comfortable legacy, £50. In this connection it may be noted that there survives an enamel portrait plaque of Edward Gibbon, of which I have seen only two examples, believed by Lady Charlotte Schreiber to be of Battersea enamel, but the engraving by

John Hall from which it is taken is after the portrait of Sir Joshua Reynolds dated 1780, twenty-four years after the closing of York House works. There is, to me, much more evidence, although it is slight enough, that Robert Hancock worked for Battersea. If the mere statement that he did so carried any conviction there would be no doubt about the matter, for it has been made time and again. A good many years ago (1915) Mr. Rackham expressed in *The Burlington Magazine* the well-founded opinion that no evidence had been produced of Robert Hancock working for Battersea, all those supposed pieces of Battersea enamel on which his signature appeared having been, it was suggested, made in the Staffordshire factories. Sound as this opinion may be, honest and interesting efforts are constantly made to prove that certain Battersea transfers are from the hand of Robert Hancock. In favour of this contention of the pro-Hancock-at-Battersea party one recalls many designs from engravings proved to be by Hancock on pieces of enamel possessing many of the qualities characteristic of Battersea, but quite possibly belonging to factories other than that of York House. Such a debatable piece can be seen in the photograph (Fig. 53) of the oval plaque in the collection of Mr. C. R. Dykes. This well-known design from an engraving by Hancock, the original of which may probably be found in a seventeenth-century Dutch picture of birds and fruit, is called "The Parrot and Currants." It deserves serious consideration if we are to attempt any decision in regard to Hancock's possible work at York House. Firstly, the enamel itself of this plaque appears to be of the same quality and colour, back and front, as such an undoubted piece of Battersea as the portrait of Frederick, Prince of Wales, for which one has the authority of that interested and acute contemporary Horace Walpole that it is from Janssen's factory. It will be borne in mind, however, that the quality of the enamel is not in itself sufficient evidence, for York House had no monopoly of this style of work, and portraits and boxes of a proven later date than 1756, show practically the same class of enamel. One must, therefore, look for other evidence if only of a collateral character. The design of the "Parrot and Currants" itself will be found on

page 74 of Pillement's book, *The Ladies' Amusement*, mentioned later as first published in 1760 ; it is signed R. Hancock, but it may have been engraved before that date. If it did not appear on Battersea enamel before 1756, it made its debut at Worcester *circa* 1757. For the design appears on Worcester transfer pieces in three slightly different forms, from three separately engraved copper plates. From the style of workmanship one judges each of these is from the graver of Robert Hancock, and each is slightly different from the transfer on the enamel plaque. The first of the designs on Worcester has no signature, but the second shows, under a microscope, that secret sign by which Robert Hancock protected himself from the claims of Richard Holdship (a director of the Worcester works at the time), to have been the engraver of the copper plates then in use. Of course the Holdship difficulty did not arise at Battersea, and therefore the absence of the signature is in favour of the work having been done for York House. However, the point is not easy to decide, and one turns to a rather more satisfactory Hancock example in the plaque of "Kingfisher and Ducks" shown on Fig. 45.

This is one of the few pieces of Battersea with a definite history. In Horace Walpole's own description of the Villa at Strawberry Hill, printed there in 1774, on page 34, he writes : "A Kingfisher and ducks of the Battersea enamel : it was a manufacture stamped with a copper-plate, supported by Alderman Jansen, but failed." Although Janssen's name is spelt incorrectly, and the plaque is not actually "stamped with a copper plate," but decorated with a design transferred from a print taken from an engraved plate, the statement is of great value to our enquiry as to whether Hancock worked for York House. However, it may be well to remember that Walpole was writing this description some eighteen years after the closing of the Battersea works, and that during that period of time other factories, such as those of Sadler of Liverpool, and of Messrs. Bickley, and of Messrs. Beckitt at Bilston, had printed or produced a great quantity of excellent enamel work which, in our day is, and only too probably in the eighteenth century was, confused with the productions of Battersea. It is,

therefore, possible that in acquiring the "Kingfisher and Ducks" plaque Walpole may have unknowingly come to possess an equally interesting example of the work from a factory other than that of York House. In any case, this particular design has been rightly held to be connected very closely with Robert Hancock and, more doubtfully, to link him thereby with Battersea work. In point of fact, the design for the plaque is made up of several parts of two plates in that book of excellent designs for transfers on porcelain, or for silk or for lacquer ornament, called *The Ladies' Amusement*. This work is described as by "Pillement and other Masters," whose designs were engraved by such men as Ravenet, Woollett, Elliott and others, including Robert Hancock. On page 71 of Pillement's book, in a copy of the second and undated edition, once the property of Lady Charlotte Schreiber, the designs of the two ducks and the iris reproduced on Horace Walpole's plaque appear among other decorations. This page is signed "C. Fenn Inv.", no name of an engraver is given, but it might very probably rightly bear that of Robert Hancock, as many of Fenn's drawings in this work are carried out on copper plates by Hancock and signed by him. On page 82 is a drawing of the kingfisher shown on the Walpole plaque; it is there seen in the background of a spirited design of swans and cygnets. Thus it seems that the decoration of the plaque has been composed from designs on these two pages of Pillement's book, to which has been added a landscape of the graceful character in vogue at the date of the Battersea works. Mr. Gerald Mander, of Wolverhampton, has pointed out that *The Ladies' Amusement* was reviewed in the *Gentleman's Magazine*, Vol. XXX, 1760, p. 56, thus fixing the date of its publication four years after the closing of the York House undertaking in 1756. Useful as this date is, it does not shut out the possibility of Hancock having used the design before the publication of Pillement's book, for several designs therein appear on various styles of work, japanning and so forth, at earlier dates than 1760, and were evidently supplied to the publisher, Sayer, by the engravers, notwithstanding their previous employment for other purposes. A rather curious point in regard to this design of "Kingfisher

and Ducks" is that it appears, in part, on a much smaller scale on the cover of an enamel needle book—No. 126, in the Schreiber Collection at South Kensington—where the "Kingfisher and Ducks" design forms the background to a goldfinch perched upon a tree. This piece is broadly attributed by Mr. Rackham to South Staffordshire, and is, no doubt, of Bilston manufacture, and of a fairly early date.

Two boxes, Figs. 36 and 52, may be exhibited as making out a *primâ facie* case in favour of Robert Hancock's engravings having been reproduced on Battersea enamels in conjunction with Ravenet's transfers and if in conjunction probably also alone. The first of these boxes, Fig. 36 (1), shows on the cover the "Horse of Troy," which has all the characteristics of Ravenet's work, and within the cover is seen the portrait of Sir Robert Walpole, freely and not too correctly engraved after Jean Baptiste van Loo's painting, made in 1740, once at Houghton and now in the National Portrait Gallery. Collectors and close students of Hancock's transfers on Worcester porcelain have no doubt that this portrait is from the graver of Hancock. The vignettes on the four sides and the charming little picture on the bottom of the box are to be found on all the best known Battersea snuff-boxes with portraits by Ravenet. It may be noted in passing that these vignettes of boys symbolising the arts—Painting, a boy at an easel while another grinds the colours; Sculpture, with a boy at work; Astronomy, three boys with telescope, compasses, and so forth; Commerce, three boys with two sacks of wool, on each of which will be found the letter "A N," not "A.N.N.," as has, hitherto, been stated. These vignettes have been redrawn rather crudely, and reproduced on rather different styles of enamel to those made at York House. They are shown on Figs. 34 and 35.

The second box, definitely linking Hancock with Ravenet, Fig. 52, shows on the outside of the cover a very agreeable transfer of two figures in a landscape, the details of which suggest, very markedly, the familiar style of Robert Hancock. On the inside of the cover is the engraving of Ravenet, which will be found on many fine pieces of Battersea, illustrating the Clytie-Helios episode. This design is very probably

taken from some decorated French edition of Ovid's *Metamorphoses*, whence come, I think, many other elegant eighteenth-century classical designs reproduced by Ravenet on Battersea enamels. In any case it certainly represents Clytie, the daughter of Oceanus, being changed into the plant heliotropium, and, incidentally, makes a charming vignette. The circumstance that on these two boxes (other examples could be readily produced), transfers attributed to Hancock and Ravenet appear in combination is highly interesting. Just as the young are not always right, the traditionalists are not quite invariably wrong, and it seems that the story of Robert Hancock's working for Janssen at Battersea, although told us for so long without evidence, is very probably perfectly true. If this legend be proved to rest firmly on fact by the examples quoted, the result must be remembered to Mr. Rackham's honour, for it was his published scepticism that first set us on the quest.

Such examples as the above show the difficulties in tracing actual pieces to the works at Battersea, but certain of the early royal portraits already mentioned and pieces in the same manner that can be dated or shown to be from the engravings by Ravenet are of great service. After the George II, Frederick, Prince of Wales, and the Duke of Cumberland, Fig. 3, the group next in importance may be taken to be that containing several examples of reproduction in delicate line of pseudo-classic pictures, after such artists as Boucher. Of these there are some dozen or so both in coloured and uncoloured transfer. There is also a very beautiful and important series of five plaques showing four saints, St. Anthony of Padua, St. James of Compostella, two female saints, possibly the Madonna and the Magdalen, and Christ upon the Cross, Figs. 40, 41 and 42. These are remarkable for the delicacy of the drawings and the pleasing quality of the transparent colouring. Beyond these five examples of Battersea workmanship, which should appeal to every collector, there are not very many examples of a religious character. Although there is a great number of pieces of fine enamel work with religious subjects of about the Battersea period, such examples will prove on close examination to be either of foreign workmanship or from one

of the South Staffordshire factories, now for the first time growing into their just fame. But in any case there are, at least, four plaques of religious subjects of the true make, Figs. 8 and 9, printed in red transfer and showing in delicate line work crowded scenes from the "Passion." The series was also produced in coloured enamel, evidently from the same hand as the plaque intended to celebrate the "Free British Fishery Society," Fig. 43, and the design taken from Watteau's *Fêtes Venitiennes*. These religious pieces were, no doubt, popular in their day, but are rarely come by at the present time. England was, certainly, strongly anti-Catholic in the middle of the eighteenth century, so, possibly, the plaques of Saints and Christ on the Cross and the series from the "Passion" were especially made for Ireland and Continental countries, and might therefore be found abroad rather than at home. Lady Charlotte Schreiber, however, who hunted most of Western Europe for Battersea, does not mention any foreign finds of this character, although her collection now at South Kensington possesses the "Passion" series and the Crucifixion.

As I have said, the subjects of classic story provide many pictures for Battersea work. There is a small group, sometimes on plaques, sometimes on or in boxes, of mythological subjects which appear, as I have said, to be adapted from some graceful French illustrations to the *Metamorphoses* of Ovid. Then the elegant design of Venus mourning for Adonis, amid agreeable surroundings, will be found on both boxes and plaques, and will at once be recognised as of the true Battersea. The same style of work is to be noted in the plaques and box-tops which show forth the history of Laocoön and the Wooden Horse. Laocoön is casting his spear, near by stand Trojan warriors, the whole making an excellent design which is effectively reproduced on the top of snuff-boxes, such as Fig. 36, containing portraits within the lids. One of these among the other classic designs which were adapted by the engravers is a very accomplished piece of work, often made something more than a double debt to pay by being used on various fine enamel pieces, sometimes in a rich self-colour, sometimes printed in purple and painted over in translucent colours. This fine engraving

depicts the scene of Caius Mucius Scaevola before King Porsenna, Plate IV (1). The King is seated on his throne, and Scaevola, in Roman armour, having killed a secretary in mistake for the King, is demonstrating his fearlessness by holding his right hand and arm in the flames of the tripod altar near by. Other examples of an equal elegance show Danae and the Shower of Gold, Plate IV (2); Apollo and Daphne; the rescue of Andromeda, Plate VI (2); the metamorphosis of Clytie; all subjects dealt with on Battersea enamels in transfers from engravings of the most graceful eighteenth-century manner. There are other exquisitely engraved transfers showing Venus *à la* Boucher, either on the sea surrounded by Tritons, with light flowing drapery and waves, dolphins, cupids and the rest of the happy train, or Venus disarming Mars assisted by amorini, or again Venus reclining beneath a tree with constant nymphs and sporting cupids and that generally gracious air of classic joys that only the France of the eighteenth century could paint, and that Ravenet appears to have been so well able to adapt as decorations for enamels.

Then there are the admirable transfers made from English portraits of celebrities of the period. For example, there is the rare one of Admiral Boscawen, Fig. 32, who was popular in the mid-eighteenth century, and there are both Sir Robert Walpole and Horace Walpole, neither of which is mentioned by the latter, strange to say, for Horace Walpole was intensely interested in the portraits of both his father and himself. There are also several styles of reproduction of the portraits, by Francis Cotes, of the lovely Misses Gunning—

“ . . . beauties reckoned
So killing—under George the Second,”

but not perhaps quite so entrancing to modern eyes, Fig. 10. These last will be found on some of the largest oval plaques produced at Battersea as well as on smaller ones, and on the insides of snuff-boxes. The elder Miss Gunning, as Countess of Coventry, is also found on a plaque from an engraving by Houston in 1752, after the portrait in Eastern dress by John Stephen Liotard, Fig. 11, in the same size as the smaller

of the Cotes portrait plaques of the same lady. The only example of this particular plaque that I have seen is coloured with translucent enamels plainly showing the lines of the original engraving beneath. This translucent colouring may be said to be one of the marked characteristics of Battersea work as against that of other factories where the often excellent colour in rich, fat washes almost or entirely obscures the transfer. These transfer portraits of the beautiful Demoiselles Gunning are among the very few examples appearing on Battersea of ladies who were actually famous at the time that York House was producing enamel. Of course there are very many other well-known examples of eighteenth-century enamel portraits on admirable colour pieces, but they probably come from other works than those of Battersea, as in almost all cases they can be traced to popular mezzotints after such masters as Sir Joshua Reynolds, and research will show that the dates of such engravings were after the date of 1756, when Battersea was closed.

Among the more engaging examples from York House showing either on boxes or on plaques—sometimes on snuff-box tops which have been mounted as plaques—the following should be looked for.

There is the charming Boucher design as an illustration to La Fontaine's *conte* "Le Calendrier des Vieillards," after the engraving by Nicolas de Larmessin, Fig. 27. This shows Richard de Quinzica disembarking with the ransom offered for his wife to the Corsair Pagamin. Another interesting and rare piece shows on the outside cover of snuff-boxes, containing within portraits of the Misses Gunning, a skilful and delicate line engraving of Paris, as a shepherd, with crook and dog, adjudging the apple of beauty to Hibernia while Britannia looks on approvingly, Figs. 13 and 14. This is, of course, a pleasing compliment to the Irish beauty on the inside of the cover. Another design, on somewhat the same lines, will be found outside the snuff-box which contains a portrait of the Duke of Dorset who was Lord-Lieutenant of Ireland from 1731 to 1737, and again from 1751 to 1755, during which later time the box was no doubt produced, as the portrait is evidently based on McArdell's engraving published in 1750, after the portrait by Kneller, now at Knole, Fig. 15. In this design Britannia, still in most

friendly mood, is seen encouraging the symbolic Hibernia, with distaff and loom, to advance and prosper the affairs of Irish industries. A few other box-tops or plaques in this elegant manner will be found ; their classic grace and delicacy of line at once set them apart from the often admirable transfers after Watteau and Lancret which were greatly affected by the enamel works following where the artists of York House had given so attractive a lead. But the difference in the style of the engraving and some slight diversity in the enamel itself cannot fail to be noticed by all interested in the subject.

In a rather different *genre* is a plaque, Fig. 11 (2), also used in other ways on Battersea, which gives in pure red line a lively picture of eight gentlemen in the costume of 1750 at a punch party. It might suggest a Hogarth scene, but for the fact that the figures and the composition show a sense of elegance which Hogarth could display but did not in any such picture. This graceful piece of work has more of the character of some of the comedy scenes which were popular with later enamel workers, but its elegance of line marks it as from the Battersea factory, when Ravenet guided its fortunes. In this manner, too, is a group of pieces such as that showing the "Fortune Teller" and various lads and laddesses, as Walpole called them, in loverlike moods and idyllic surroundings. The largest group of the genuine Battersea is, to-day, to be found in the pieces which the factory advertised as "bottle tickets, with chains, for all sorts of liquors, and of different subjects." These Wine Labels, as they are generally called at the present time, have been copied both in the eighteenth century and even unto to-day. But the would-be reproductions will not stand a moment's comparison with the original pieces. The originals are agreeably shaped and are sometimes framed in neat reeded copper gilt. But it is in the beauty of the transfers and the colouring of the design that their main attraction lies. The wines mentioned on the "tickets" are many of them little known to-day. "Lisbon"; "Muscat"; "W. Port," for white port; "Rota"; and many others equally exotic. "Mountain," by the way, a wine seldom heard of to-day, is mentioned in a bill to Dr. Johnson, and was still popular when

the Rev. James Woodforde, famous for his amusing and peptic Diary was writing in 1763. The Duke of Dorset, whose portrait will be seen on the Battersea snuff-box on Fig. 14, as Lord Warden of the Cinque Ports, received 50 quarter casks of Spanish mountain wine as flotsam and jetsam. Mrs. Chapone also has something to say of "Mountain." In a general way the designs are rather vaguely connected with the wines mentioned in bold letters and are sometimes made to serve as the background of more than one title, but the illustrations on Figs. 20, 21 and 22 will show that they are in the most delicate and charming style of Battersea work. I have only been able to trace some thirty different designs on the labels, but there are, no doubt, more, and thus this particular group adds considerably to the number of indubitable Battersea pieces which can now be collected.

In considering the number of first-rate copper-plate engravings which must have been made for the transfer work done at York House it seems to me that a conservative estimate of such designs would be not much over two hundred in number. Allowing that each of these designs was successfully used, for there were certainly many failures in the firing, on, say, two hundred pieces of enamel, the output between 1750, the year of preparation, and the final year, 1775, would be, roughly speaking, about 20,000 objects.

With the passage of one hundred and seventy years, mostly years during which the enamels of Battersea appear to have been utterly forgotten and neglected, the entire quantity may well have been reduced by some 15,000 examples of this easily destroyed ware. At the present time one may suggest that a complete list of known examples would show some 2,500 specimens. There are doubtless something like the same number untraced both here and abroad; one knows of examples in America and has heard of them in New Zealand. If these figures are in any way correct, we may consider the London museums to be fortunate in possessing some 150 specimens and the London private collections more than double that amount.

At the present time this modest computation of the number of

Battersea pieces which can be attributed with certainty to the York House factory will, doubtless, be unpopular with collectors who have long been in the habit of considering all fine English enamels as from the works established by Alderman Stephen-Theodore Janssen. This wide inclusiveness has until quite recently been the practice in even the best informed museums. One is not surprised that the half-dozen examples at the Battersea Free Library should all date from long after the closing of the York House works, but one is a little disappointed that hitherto the small but excellent collection of English eighteenth-century enamels at the British Museum should, at the time of writing, be broadly classed as of Battersea manufacture. Of the 150 specimens there shown, hardly more than 20 can be said to belong to Battersea.

At the London Museum is a larger and extremely interesting collection of some 220 pieces, many given by the late J. G. Joycey, some few by other collectors. All these are, at the date of writing (1926), attributed to the Battersea factory. Among them, I believe, only four are from the York House works. At the Victoria and Albert Museum are considerably more than 1,500 pieces of English eighteenth-century enamel, of which about fifty could be proved to be of York House period and manufacture. And what is true of the public museums is equally true, no doubt, of many private collections. This readjustment robs many collections of so-called Battersea of its most colourful and grandest examples, but it leaves the most interesting and historic pieces to represent York House. The gorgeous character of many fine English eighteenth-century enamels is not to be found in the work of Janssen's factory, but there are other quickly felt attractions for the acute observer.

It certainly cannot be justly argued that Battersea productions are remarkable in the world of enamels for their great beauty of colour or display of exquisite art or any exhibition of unusual skill in miniature painting. Such claims upon fame, made by many writers on the subject, might more justly be brought forward on behalf of the eighteenth-century workers on enamel in say, Germany, *vide* such examples as are shown in the Bernal Collection; or those of French

manufacture, such as the box, painted in enamels after Teniers and given by the Duke of Parma to David Garrick in 1764; or the Italian work, or the Spanish. With these, may be joined the famous work of Dresden—not Meissen where porcelains *de luxe* were produced, but no enamels on copper—and also the Russian examples made during the reign of Elizabeth Petrovna, 1741–62, and known as *fénéft* work—enamel over silver foil. All these may be said to be an interesting form of art, and are somewhat analogous to the work produced at York House, 1750–6, but the makers of them at that time knew nothing of the delicate craft of transferring fine engravings, and the foreign examples were produced at great cost in comparison with the work of Janssen's factory. At York House it was intended to carry on, judging by results, an artistic yet commercial undertaking, English in character and popular in appeal, competing with the foreign enamellers' work and underselling it. The idea was, doubtless, in the main patriotic. Alderman Stephen-Theodore Janssen himself was at one time, as has been said, Grand President of the Anti-Gallican Society and a leading light on the Board of the British Fishery Company. Like many citizens of London of foreign extraction he was more English than those completely native, and one gathers that the enamel works at Battersea were intended to establish a British industry which would make us independent of the often beautiful foreign wares of this character. Historical significance rather than beauty is the principal quality which attracts the collector of Battersea enamels. Apart from æsthetic qualities, there is an essential charm, a distinctive peculiarity about these transfer decorated pieces, *circa* 1750–6, a quiddity which appeals to the student of the eighteenth-century arts with uncommon force, and then there is the fact of the extreme rarity of examples in anything like perfect condition—this scarcity of fine specimens is no small lure to the true collector who likes his hunting to be over difficult country and fully enjoys the rigour of the game.

PLATE II





MUCIUS SCAEVOLA BEFORE
PORSENNNA
DANAE AND THE SHOWER
OF GOLD

Two characteristic plaques showing the transferred engraving decorated with transparent colours.

Schreiber Collection



VENUS MOURNING FOR ADONIS

VENUS ADORNED WITH
FLOWERS

Two colour plaques printed in crimson and
printed over in colours.

The copper-gilt frames of these are original.

Schreiber Collection



THE ENTOMBMENT

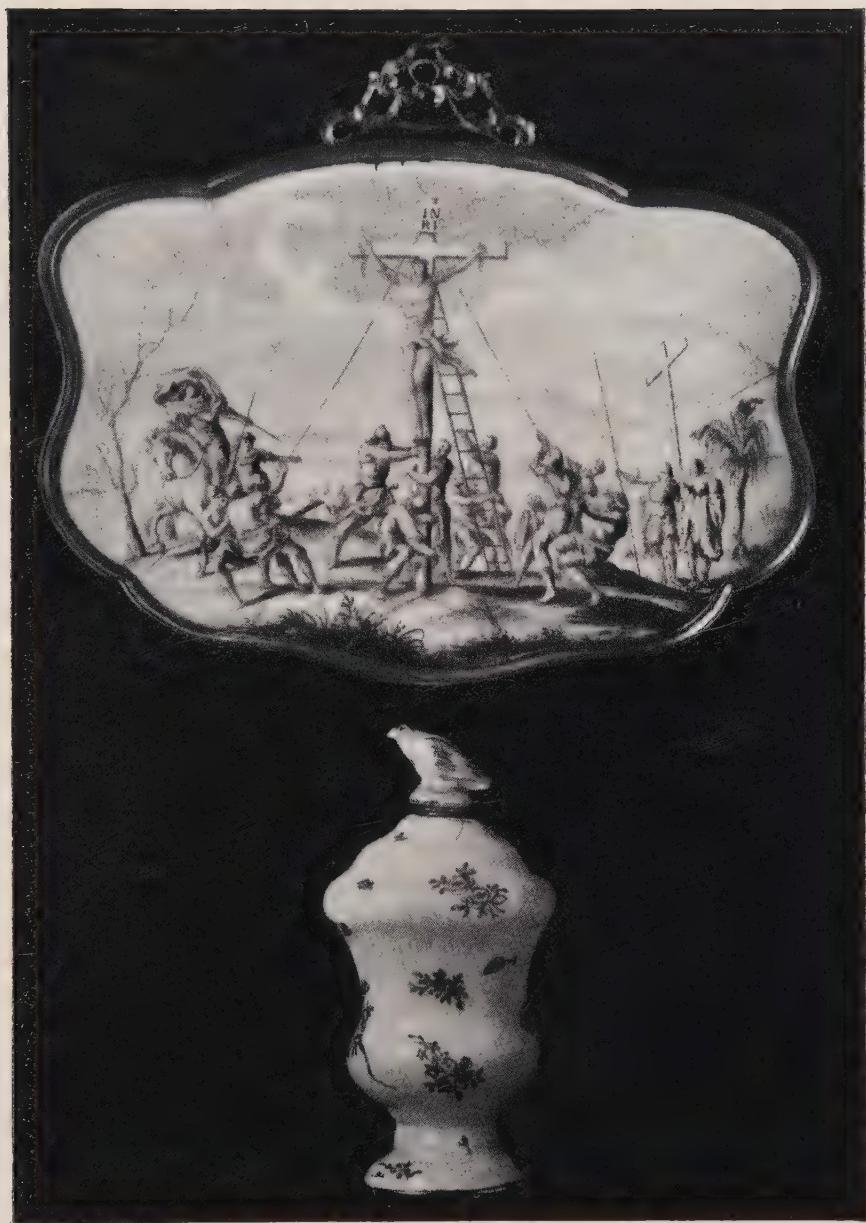
Scene from the series of "The Passion" shown
in black and white on Figures Nos. 9 and 10.

PERSEUS AND ANDROMEDA

Delicately engraved and coloured plaque

The Hon. Mrs. Walter Levy





Mrs. Radford

(1) Plaque of "The Setting Up of the Cross," painted in colours, from the series of the "Passion." The copper-gilt metal work is characteristic.

(2) Small scent bottle decorated probably by a Chelsea artist. The stopper is formed of a Chelsea porcelain bird.



Gerald P. Mander, Esq.

Tea-caddy mounted in silver and decorated in lively colours
after the manner in vogue at Chelsea, *circa 1750*.



Schreiber Collection, Victoria and Albert Museum

Early examples of transfers on enamels made at York House, Battersea, *circa* 1750–51. The portraits show (2) George II, and his sons, (4) Frederick, Prince of Wales, (1) the Duke of Cumberland, and (3) his grandson, Prince George of Wales, afterwards George III.



Private Collection

George, Prince of Wales, 1751. Portrait plaque painted in Indian red pigmented enamel over transfer from engraving by S. F. Ravenet after Richard Wilson. Metal frame is of a style frequently used at this period at Battersea.



Private Collection

Engraving by Ravenet from which the transfer for plaque on
Fig. 4 was taken.



National Portrait Gallery

Prince George of Wales, afterwards George III, and his brother Prince Edward, Duke of York and Albany, to which was added a portrait of their one-time tutor Francis Ayscough, Dean of Bristol.



National Portrait Gallery

Richard Wilson's painting, now at National Portrait Gallery, from which S. F. Ravenet engraved the Kit-Cat of George, Prince of Wales, adding Ribbon and Star of the Garter for transfer on to Battersea enamel plaque.



Schreiber Collection

Two plaques, printed in red, are from the "Passion" Series: (1) "Christ nailed on the Cross," and (2) "The Setting up of the Cross."



Schreiber Collection

(1) The Crucifixion.

(2) The Entombment.

Two rare plaques from the "Passion" series.



Schreiber Collection, Victoria and Albert Museum

Portraits of the beautiful Misses Gunning, after Cotes' paintings. The upper plaque shows Elizabeth who became the Duchess of Hamilton and later the Duchess of Argyll, and the lower plaque, Maria afterwards the Countess of Coventry.



(1) *Private Collection*

(2) *Schreiber Collection*

'1) A rare portrait of the Countess of Coventry (Maria Gunning) in coloured Battersea enamel after Liotard.

(2) The Punch Party, in brown transfer.



Private Collection

The Countess of Coventry, from a mezzotint by R. Houston after Liotard.
The original of the coloured Battersea enamel plaque shown on Fig. 11.



Mrs. Radford

Inside cover of large snuff-box, showing the transfer of portrait
after F. Cotes, of the Duchess of Hamilton, later Duchess of Argyle.



Mrs. Radford

Inside cover of box. Paris awarding the apple to Hibernia.



Schreiber Collection

Inside and outside of cover of famous Battersea box, showing the Duke of Dorset, after Kneller, which can be dated 1751-53.



British Museum

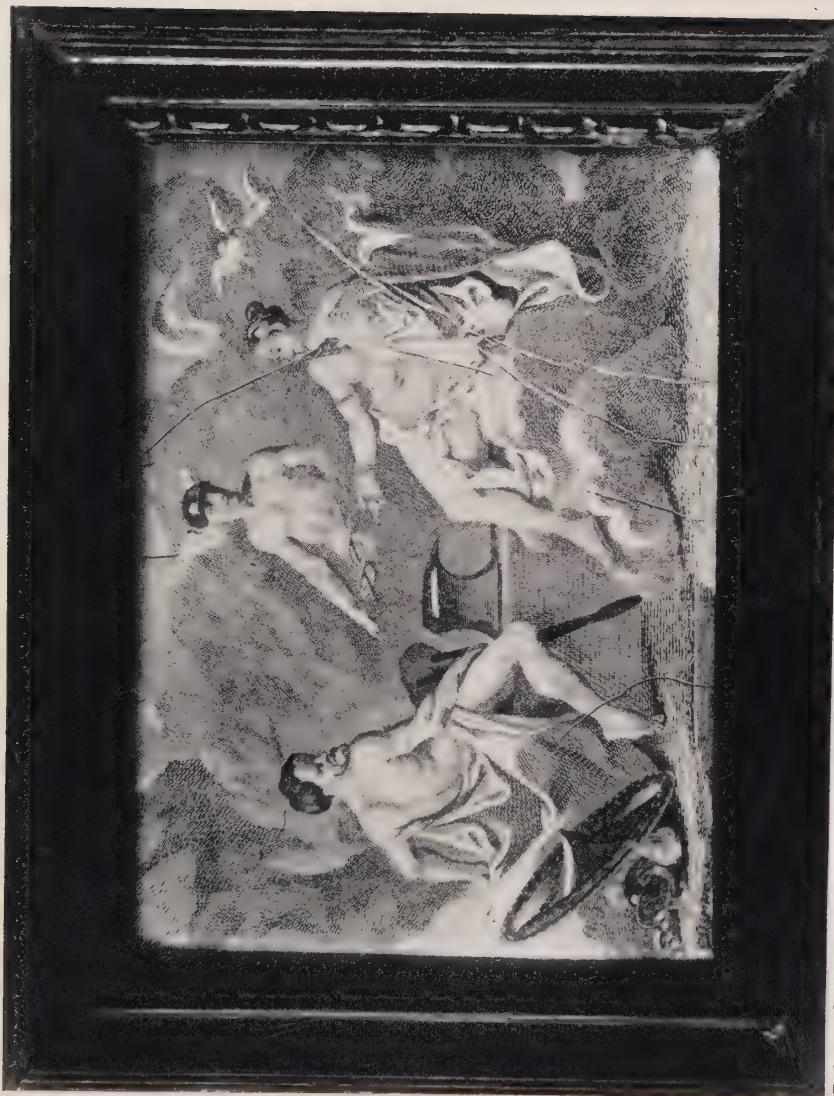
Oversides of covers of Battersea snuff-boxes, showing the arms of the famous Anti-Gallican Society and a design with Masonic emblems.





British Museum

Sides and bottom of the Masonic snuff-box shown on Fig. 16.



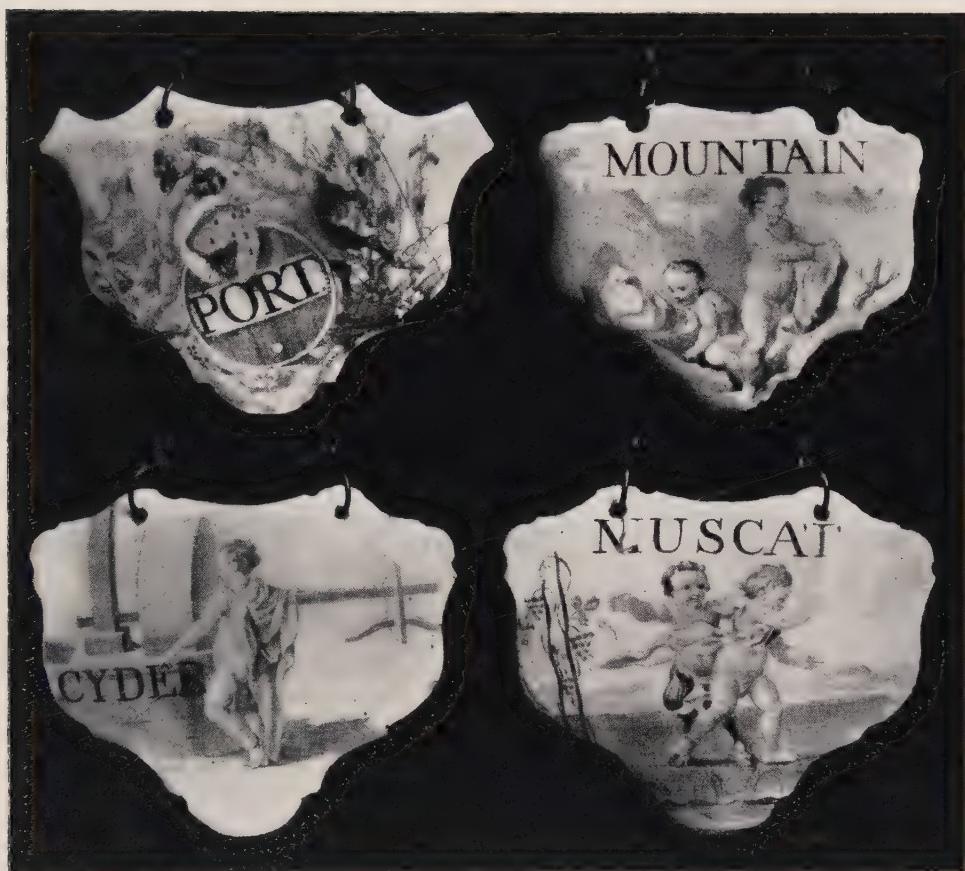
Private Collection

Transfer plaque in black and white, "Venus begging arms from Vulcan for Aeneas," showing the fine work of Ravenet's engraving, which is altered by the application of colour on example shown in Plate No. 3.



Schreiber Collection

Two examples of Ravenet's work : (1) Plaque, in copper-gilt frame, Venus surrounded by dolphins, cupids, and Tritons, and (2) Venus disarming Mars, both pieces printed in a tone of purple-black.



Schreiber Collection

Bottle tickets, probably printed from engravings by Ravenet and then coloured.



Private Collection

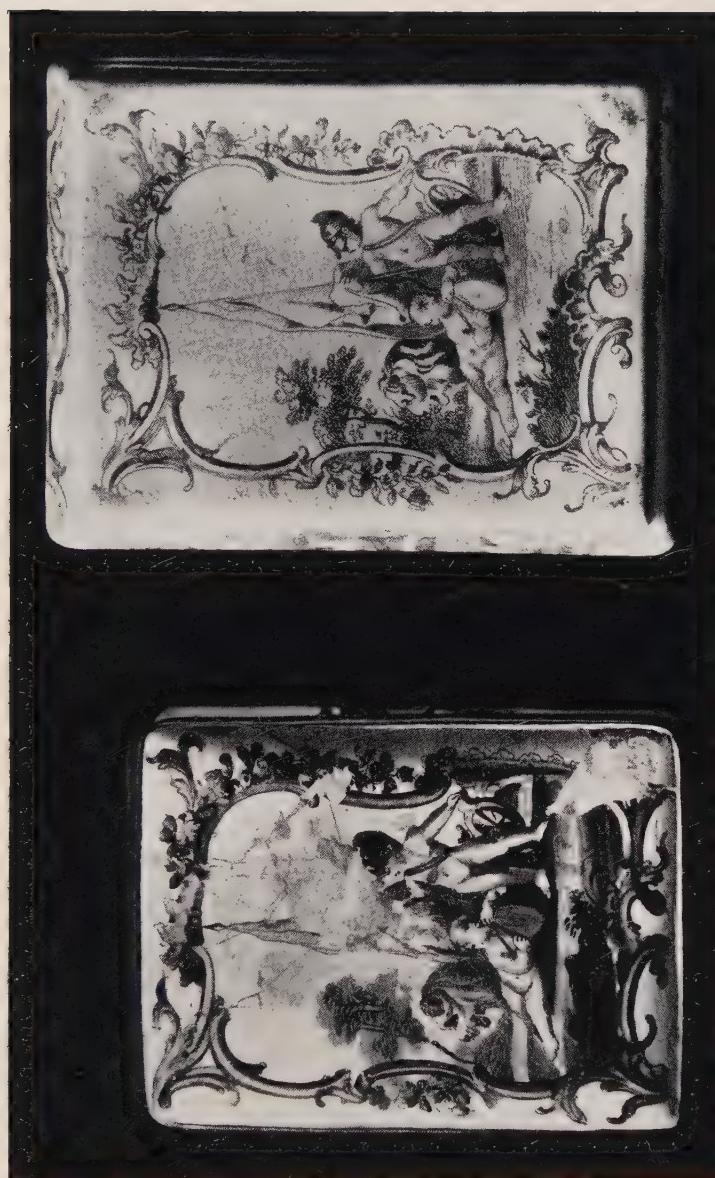
Bottle tickets, decorated with delicate engravings transferred to the enamel and enlivened with translucent colours. These designs were sometimes used at Battersea on other objects, such as boxes and plaques, but without the names of the wines.



G. D. Hobson, Esq.

- (1) An unusual and elegant transfer occasionally found on Battersea enamels.
(2 and 3) Rare wine labels for Rhenish and White Port.

2



Private Collection

Two designs of British lion, flag, and shield, with boys as drummer and soldier in the style of Ravenet.

(1) Top of snuff-box on which the design has been painted over in translucent coloured enamels.

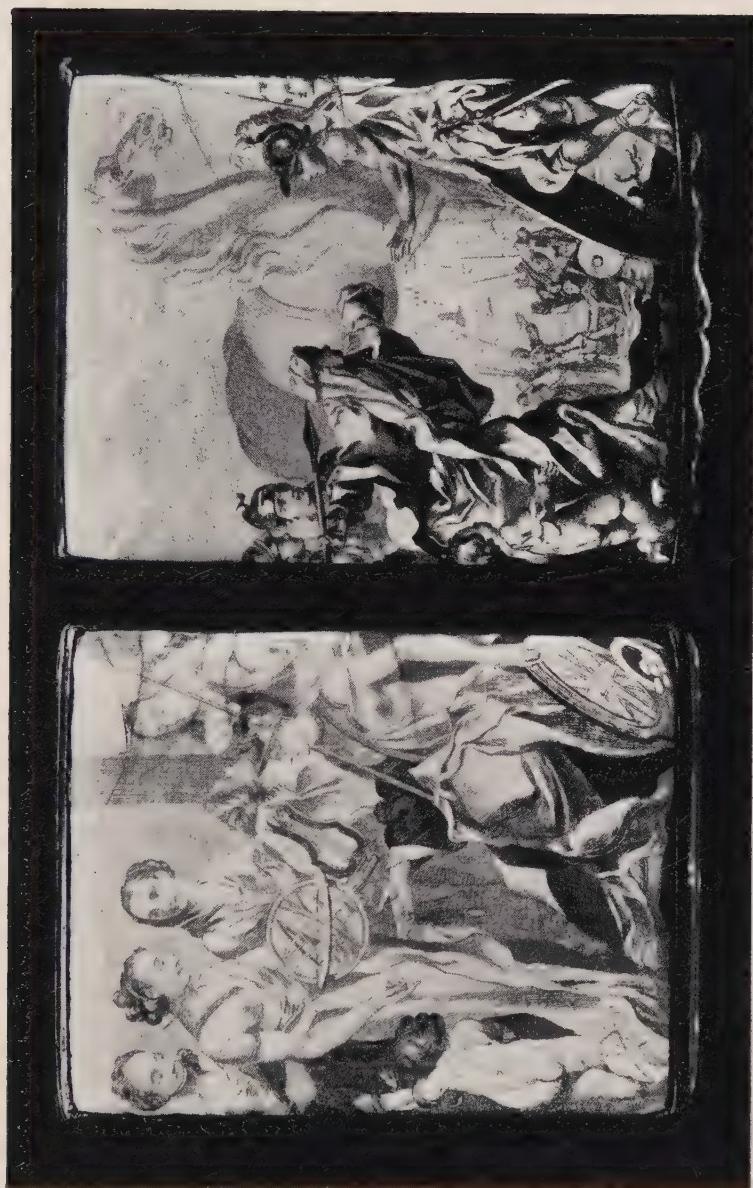
(2) Transfer design on the bottom of large snuff-box ; this delicate engraving is frequently used on important Battersea boxes,



J. B. Grimond, Esq.

(1) Top of snuff-box, showing the same scene printed in monochrome as that on coloured plaque, Plate 4, namely, Porsenna and Mucius Scævola.

(2) A plaque delicately printed in puce showing Europa and Jupiter as the bull.



Private Collection

Tops of two large snuff-boxes with engravings by Ravinet printed in monochrome.

- (1) Britannia, surrounded by the Arts and Sciences, is presenting a medal.
- (2) Laocoön and the Horse of Troy; the same printed design appears on a plaque (No. 44) in the Schreiber Collection.



Private Collection

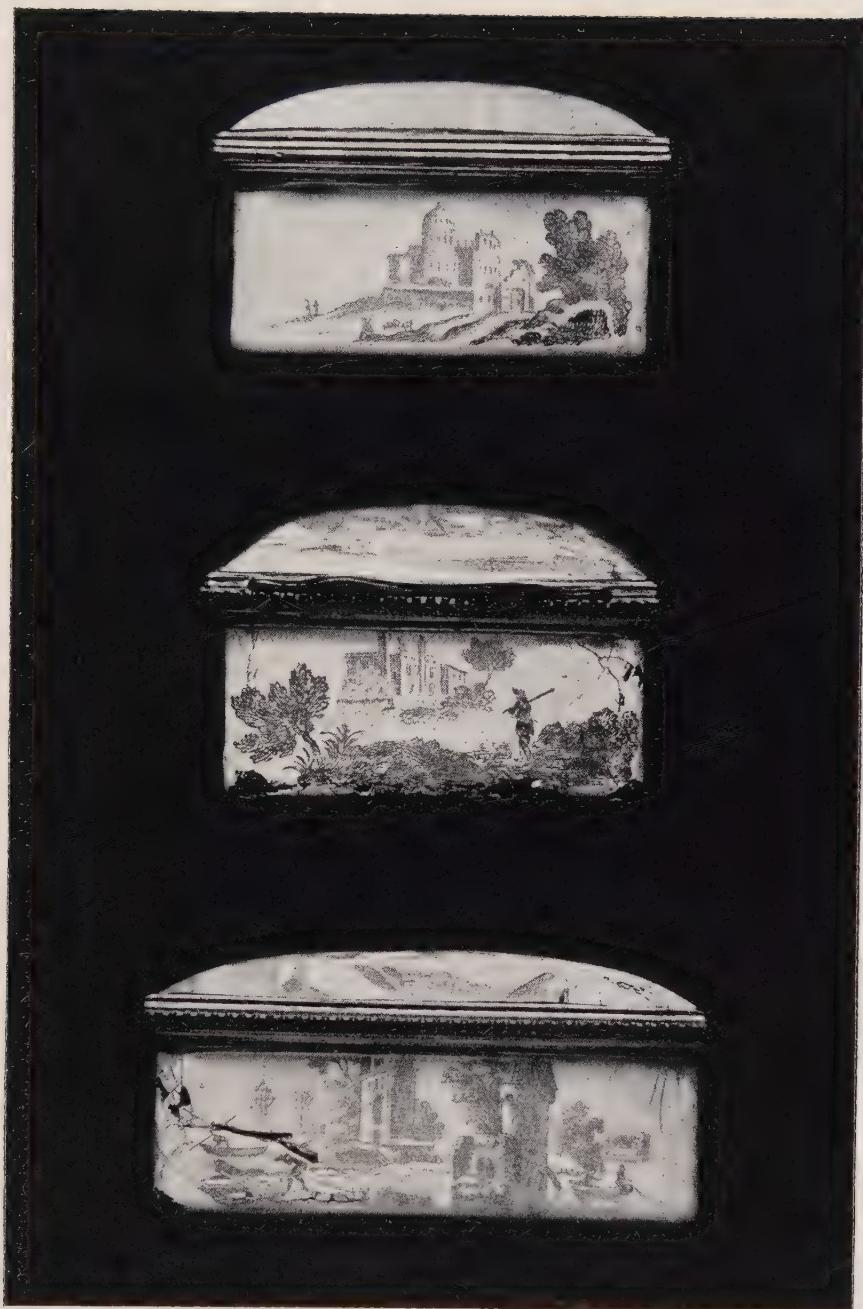
Two plaques in monochrome, "Paris and Hibernia" and
"Venus lamenting the death of Adonis."



Private Collection

(1) Top of box printed in monochrome from a transfer after an illustration by Boucher to a *conte* of La Fontaine.

(2) Side of the same snuff-box.



Private Collection

Decorations of three sides of box shown on Fig. 27.



Spratt Collection

- (1) Snuff-box with printed design in dark brown.
(2) This shows a design painted in colours of a shepherd and shepherdess. It will be noted that both boxes are decorated on the lower part with a trellis diaper and scroll-work, evidence of Battersea work, *circa* 1750-53.



Private Collection

Designs in Louis XV rocco style found printed in gold on early Battersea pieces.



(1) *British Museum*

(2) *Private Collection*

(1) A rare plaque with portrait of Peter the Great,
printed in red.

(2) A box top decorated with a Ravenet engraving
of Clytie.



Private Collection

Portraits printed in dark and lighted red-brown of Shakespeare and Admiral Boscawen. Both are rarely seen examples of Battersea enamel.



Private Collection

A large plaque in black and white transfer, probably contemporary portraits.



Private Collection

The larger designs show the vignettes from Ravenet's engravings often used on the sides of boxes; the smaller give examples of the same designs redrawn for use on enamels made at other factories.



Private Collection

In the same series as those designs shown on Fig. 34; these end-pieces give the work of Ravenet and that of his copyist or follower.



Private Collection

Portraits of Robert Walpole and Frederick, Prince of Wales, from the insides of snuff-box covers. The Prince is engraved by Ravenet and Walpole by another engraver of the period, thought to be Robert Hancock.



Private Collection

Snuff-boxes with portraits inside covers of (1) Robert Walpole, and (2) Frederick, Prince of Wales. On the shaped sides will be seen the transfers shown on Fig. 36.



Schreiber Collection, Victoria and Albert Museum

Portrait plaques showing (1) Prince Charles Edward disguised in the dress of Betty Burke, the maidservant of Flora Macdonald, and (2) Sir Robert Walpole, 1st Earl of Orford, and of Horace Walpole.



National Portrait Gallery

Robert Walpole, 1st Earl of Orford, from the painting in the National Portrait Gallery, by J. B. Van Loo. The engraving reproduced on Battersea enamels was evidently adapted from this picture.



British Museum

The first of a series of finely engraved and delicately coloured plaques showing four saints and Christ on the Cross.



British Museum

The Madonna.

Saint James of Compostella.



British Museum

Saint Anthony of Padua.

The Magdalen.



Schreiber Collection

Two plaques in colour over transfer.

(1) This design commemorates the "Free British Fishery Society" of which Alderman Janssen was Vice-President.

(2) A scene after Watteau in the same manner.



The Hon. Mrs. Walter Levy

Two plaques of scenes in the history of Christ painted in colours over transfer in the same manner as those given on Plate 2.



A. J. V. Radford, Esq.

Plaque in coloured transfer described by Horace Walpole as "Kingfisher and ducks" from the Battersea works. The wood frame is characteristic in this style of work.



Private Collection

(1) Small tumbler showing the "Venus Lamenting," design in colours over transfer, and (2) a snuff-box cover showing a design in colours taken from a mezzotint given on Fig. 47.



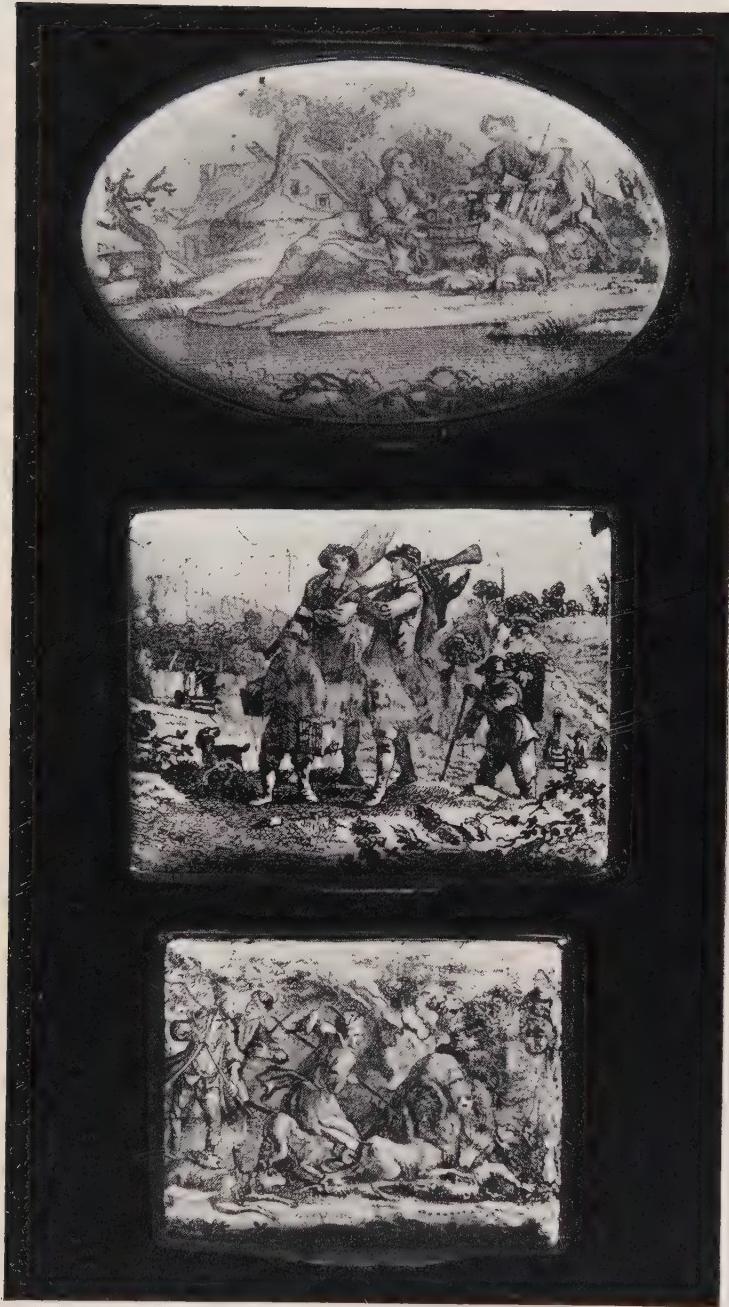
Private Collection

Minton's "Astronomy," from a series of six by Heathen depicting the arts. It was from this class of contemporary engraving that many of the figures reproduced on enamels were often taken.



Schreiber Collection, Victoria and Albert Museum

Three boxes with decoration in direct colours without transfer; these are considered early essays in colour work either at Battersea or an affiliated factory.



Private Collection

Three snuff-boxes decorated in a style of transfer engraving generally attributed to Battersea, but possibly belonging to a slightly later date.



Alfred E. Hutton, Esq.

Tops of two snuff-boxes showing crude designs in brilliant coloured enamels which are thought to have been decorated for Battersea by a Chelsea enameller.



Alfred E. Hutton, Esq.

The same boxes as on Fig. 50, showing the style of decoration employed on the lower part.



H. W. Hughes, Esq.

Cover and inside of cover of snuff-box, displaying the work of both Robert Hancock on outside (1), and that of F. S. Ravenet on the inside. The enamel itself has every sign of being the authentic Battersea production.



F. C. Dykes, Esq.

Enamel plaque decorated with a fine transfer from an engraving by Robert Hancock which frequently appears, in various states, on Worcester porcelain.



Private Collection

A richly coloured plaque over transfer of a Macaw and Fruit which will be found on enamels of about 1752 and on porcelain of a slightly later date.



Private Collection

(1) Snuff-box with one version of Hancock's "L'Amour" transferred in black, and (2) a rococo design printed in blue which appears on several classes of enamel work.



H. W. Hughes, Esq.

One of Hancock's engravings of the design known as "L'Amour," (1) on an enamel plaque which displays some characteristics of Battersea but is probably of a later date, and (2) the same design on a Worcester porcelain saucer of about 1758.



Private Collection

An "Apollo" snuff-box printed in black, the sides decorated with designs taken from engravings by William Woollett.



Storr-Kennedy Collection, Victoria and Albert Museum

A large and brilliantly coloured snuff-box, decorated at the sides with Woollett's designs.



Storr-Kennedy Collection, Victoria and Albert Museum

Here the views are richly painted in somewhat thick enamel. Hitherto such examples have been attributed to Battersea, but there is evidence that this style of work belongs to a later date than 1756.



Mrs. Radford

Inside and outside of cover of an interesting enamel and transfer snuff-box, generally described as from the Battersea factory, commemorating the marriage of George III and Charlotte, which dates it 1761 and therefore after the Battersea period.



Mrs. Radford

- (1) Base of box on which Thomas Parnell's lines are inscribed.
- (2) The side of box on which the King is shown as the Prince of Wales cultivating the arts.



Portrait of George III in the first year of his reign. This design appears on many enamels, such as the wedding snuff-box shown on Fig. 61, and on porcelain and earthenware of the period 1761.



Portrait of Queen Charlotte; the design is slightly altered for reproduction on the wedding snuff-boxes and other enamel pieces made to commemorate her marriage with George III in 1761.



Private Collection

Brilliantly coloured enamel plaque of George III, after Thomas Frye, portrait painter, mezzotinter, and manager of Bow China Works. As this portrait was not painted until 1761, the plaque does not come within the Battersea period, 1750–56, and its source is not definitely known at present.



Victoria and Albert Museum

Enamel tea-caddy given by Miss Maria Willis, 1900, showing coloured designs adapted from "The Ladies' Amusement," including the Kingfisher which appears on Horace Walpole's plaque illustrated on Fig. 45.



Schreiber Collection

Covers of three brightly painted enamel boxes in the same style of work as the fishery plaque shown on colour-plate 2 and monochrome plate, Fig. 43.



(1) *Private Collection*

(2, 3, 4) *British Museum*

(1 and 2) Two snuff-boxes with very different portraits of Lord Blakeney when Lieutenant-Governor of Minorca, but like No. 3 showing work thought to be characteristic of early Battersea. The watch case is in the French style popular in the period.



Victoria and Albert Museum

Snuff-box (1) formed of cowrie shell with elaborately painted design of nymph and cupid in somewhat the same style of workmanship as the watch backs of the period which are considered to be Battersea work based on foreign designs.



Schreiber Collection

Three tops of snuff-boxes showing an early style of rather coarse and experimental painting of the Battersea period and probably from York House.



Gerald P. Mander, Esq.

Three examples of crude paintings in richly coloured enamels attributed to an artist at York House, Battersea, but in an entirely different style from the coloured transfer work characteristic of Alderman Janssen's factory. The curious scroll-work is also seen on the first example on previous plate.



Private Collection

(1) Box with portrait of Augusta, Princess of Wales, mother of George III, and (2) a contemporary box showing crude engraving for transfer.



British Museum

Style of snuff-box with portrait of Frederick the Great, very popular in England in the middle of the eighteenth century. Such pieces are attributed to Battersea without definite evidence.



